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# The Musical World.

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PROFESSOR WYLDE'S SECOND LECTURE AT  
GRESHAM COLLEGE.

(Continued from page 787.)

My lecture, this evening, is a continuation of that I commenced last night, and is on "Form in Musical Composition." I commenced by stating that the art of composing music is an imitative art; that the beautiful therein is not attainable, except by adhering to certain acknowledged forms of composition, and that without the skill and art acquired by imitation the most beautiful conceptions are of no avail: they cannot be carried out, and are consequently lost irredeemably, and that it is only the skilled writer to whom any conceptions of the beautiful are of use: for he alone knows how to seize them and express them in his works. I also drew your attention to the kind of imitative art which musical composition is. It is not an imitation of Nature, like sculpture or painting. With few exceptions, Nature is never imitated in music: the imitation practised is that of art—*conventional art*; and I would further observe that this may account for the very late development of music compared with the arts, painting and sculpture, which flourished, and were excelled in, long before music was brought to any degree of perfection: *i.e.*, as far as we are able to judge by the written records which we possess. "Conventional art" had to be invented before it could be imitated and improved upon, and our forefathers were not rapid inventors; but Nature, being always present to their senses, it was not long before they took to imitating, or representing it, by painting and sculpture; so these arts flourished, and one, *viz.*, sculpture, attained its greatest degree of perfection, whilst "form" in music was unknown, and not until long after the Science of Harmony was understood was it perfected, or even invented. We have really no fine music which dates earlier than a few centuries ago. Some of the music I selected, and performed before you last evening, is about 700 years old. It is interesting from its antiquity, and not void of a certain charm, but it cannot be called *fine music*, or compared with the works of our great composers, in which *beauty of form* and *unity of design* constitute their great charm. The works of the earliest of our great composers are not 200 years old. What the music of the Greeks (so lauded by their poets) was, we are unable for the most part to make out: that which we have made out appears as barbarous as any thing can be. Some of their theories we do understand, and though adopting some of them, and even admiring their cleverness, we feel convinced that (through mistaking the division of a monochord, or single string, for the clue to the science of harmony, instead of studying the ratio of vibration of sound) they never possessed any music worth listening to, and, consequently, had none to hand down to us. A chant, with rhythm, constituted, I believe, their music, and was the theme of praise among their poets. Then, as regards the Hebrew music, what was it? Not a vestige of it has been handed down to us. What kind of music was it, for instance, that acted so powerfully to allay the evil spirit in Saul, when David played upon the harp? What was the music David united to his heaven-inspired songs? Had it been written music, would it not have come down to us with as equal integrity as the words? How are we to account for the preservation of the one, and the entire loss of the other? The conclusion is, there was none to hand down. Tunes, like chants, there were, doubtless, but all attempts to recover them have proved futile. Tunes follow the progression of the age, and vary with the tastes and manners of succeeding times. The present Hebrew music, said to have been transmitted to us by tradition is, evidently, "Meyerbeerish," if I may use such a word. A century ago, most likely, it was "Bachish," and it imitates the prevailing musical style of the times. There is not much doubt the Hebrew music was like that of the Greeks, a chant in rhythm, and that the words, more than the music, contributed to cause the emotions of the mind, and produce the effect attributed entirely to the latter.

Now, to return to the imitation practised in the art of composing music at the present day, it is, as I said before, an imitation of a conventional kind of art, not known to the Hebrew and Greek musicians, but commenced in the 12th century, and slowly, very slowly improving up to the 18th. The first form I showed you, last evening, was the song form, in use in the 12th century—a form arising from the verse to which the music was allied. The next form was the short canon, or fugue, the subject or theme being taken up by one voice after the other, and so lengthening out the form that it grew into a shape which has been adhered to, with but slight alteration and addition, up to the present time. The form, which succeeded the last mentioned, is that used very generally in what are called motetts, or sacred pieces, for several voices in parts.

One would naturally have thought that soon after the "song form" was established, harmony would have been immediately added to the song, and what we call part-songs, or songs in parts for three or four distinct voices, have grown into use. This, however, was not the case, but these motetts were formed by taking a subject or theme, for in-

stance, a "chorale" or "chant," and adding to it a counterpoint or counterparts above or below; such as sounds distant a 5th or 6th above, and a 3rd below, or a 3rd above, and a 5th or 6th below, etc., as harmonious combinations, such as triads, chords of the 7th and 9th, with their inversions and suspensions, were unknown, although the counterparts which were added to the chorale above and below really formed triads and sometimes chords of the 7th, &c. Compositions of this kind, built upon a choral or plain chant, are occasionally to be met with of a very late date. Sebastian Bach was very fond of founding his organ preludes on these "chorales," and using the subject and counter-part as a double fugue. Mendelssohn, imitating Bach, has also left specimens of this kind of writing, and it is said in his Reformation Symphony a chorale is introduced and forms a very strong feature of the work. I say, this symphony of Mendelssohn is *said* to contain this kind of writing, because it has never been performed, and very few have even been permitted to see the score; the executors of the late lamented composer refusing to allow the work to be performed or printed, although the interest about it increases yearly. Another notable example of the way in which the early "motett form" has been imitated in the present time is to be found in Meyerbeer's opera of the *Huguenots*, in which a chorale forms the subject of the overture and is introduced again in the opera, whilst all sorts of passages are sung above, or below it. I do not intend you to understand that all motetts are built upon a chorale or theme; some are short canons or fugues, and some (of later date than those first met with) are harmonized like our "part-songs," like an ordinary quartett for four voices, or harmonized melody. What I mean is, that the early form adopted for writing for several voices, when the *fugue form* was not adopted, was the *motett form*, in which harmony was produced by adding counterpoint, or counterparts to a given subject, or theme. It seems an *anomaly* that the fugue form should have been invented and adopted before what seems much more natural, "the harmonized song form." Dr. Burney says on this subject: "It is a matter of surprise that so little plain counterpoint is to be found, and of this little or none correct, previous to attempts at imitation, fugue and canon contrivances, to which there was a very early tendency in all probability during times of extemporary discant before there was such a thing as a written harmony." We find in the most ancient music in parts which is come down to us that fugue and canon had made considerable progress previous to the use of the "Harmonized Song Form." The canon, "Sumer is iucumen in" is a very early proof of the cultivation of the fugal art, and the first compositions for the Church that were printed, composed in the fifteenth century, are full of canons and fugues of the most artificial and difficult construction. What could have given birth, Burney further says, to these imitations, or mockeries, as he terms them. Padre Martini says: "This species of composition had its beginning in the following manner:—The first composers having begun to add another part to Canto Fermo, which, at the same time that it formed a different melody, was in harmony or counter-point, which is the union of different melodies, contrived that whatever part they superadded the chant should re-embles it as much as possible, if not throughout the movement, at least in the subject."

Some of the oldest specimens of this form of composition are preserved in the music school at Oxford, supposed to be written at the latter end of the fifteenth century. One of them, composed by Maister John Tavener, is built upon a chorale "Dum transisset Sabbatum Maria Magdalena et Maria Jacobi," &c.

It contains no fugal imitations, but simple counterpoint, added to the plain-song or chant; and, as the latter had long been used in churches by the priests and people, it was easy for the musical members of the congregation to join the chorus in single and essential parts, whilst the choristers and choirmen performed the new and more difficult melody, or added counterparts.

The first illustration of this form of musical composition, with which I intend to present you, is this motett by Master John Tavener. First illustration, Motett.

This was the style and form of musical composition which followed the canon or fugue form. I wish you to compare this with our present style and form of writing short pieces for four or more voices, like a harmonized song. I shall, therefore, let you hear some specimens of this kind of composition, such as the madrigal, "In going to my lonely bed," and some of Mendelssohn's part-songs. (Illustrations.) Now these illustrations ought to convey to you some idea of what I mean by a harmonized song. *i.e.*, a melody or song to which harmony is added for other voices besides the principal voice which sings the melody. This melody or song is not one that is generally known, or sung independent of the harmony, but there is no doubt the song gave birth to the harmony, *i.e.*, it was thought of prior to it, and although, perhaps, not independent of the harmony, is certainly not dependant upon it. But I will take now a more familiar illustration; some tune that is commonly sung apart from harmony; that is not dependant upon it at all; that seems natural to our ears, and per-

fect without harmony, such as "The Minstrel Boy." You shall hear the melody sung, first without harmony, and then harmonized in the way and in the form like the simple melody; not as the ancients would have done, in canon or fugue, by one voice after another taking up the subject, but all four voices commencing together in harmony, the upper voice singing the melody, whilst the other three have no melody assigned for them, but sing the parts of the harmony. Illustration song: "Minstrel Boy." Now, you shall hear the the same melody harmonized, forming a "part-song," not by the addition of counter parts, but by harmonious combinations, which admit of the melody or song forming the upper part. Fourth illustration: "Minstrel Boy" harmonized.

The Illustration which you have just heard is the last I have to offer you this evening, exemplifying my dissertation on Form in musical composition. I will conclude at present by remarking that the extended taste for good music has of late years called into existence a series of concerts at which music of the highest order, and consequently of the most perfect form, is made the distinguishing feature of the Programmes. It used to be thought absurd to imagine that the general Public (the million) would ever be attracted by a class of music requiring a knowledge which only the expensively educated amateur could at all understand or appreciate. Now, this argument has been proved fallacious. The thirst for knowledge in these days is not confined to those born with "silver spoons in their mouths," (as the vulgar saying is) nor happily is the appreciation of the beautiful the prerogative of rank and riches. Who is the wealthy patron to whom an author now dedicates his works? Is it to an illustrious Duke, like he who Pope "kow—tow'd" to his face and squibbed behind his back? like him who even Dr. Johnson thought it necessary to propitiate before he ventured to launch into the world his great Lexicographical work? No, by no means; it is to the great Public that an author now dedicates his works, however learned, however abstruse, and it is from the Public he seeks a recognition of his talents and an honourable reward. So is it with a musical composer. If there existed at the present time, patrons of art like the great Duke of Chandos, in whom Handel found an appreciator and supporter; if patrons were to be found more cultivated in mind and of more refined taste than is met with in the lower classes of social life (which I deny to be the case at the present day), I question if it would be wise for a musical composer to look to them for acknowledgement and reward, rather than to the general public, which in this country is so large that there is less fear of prejudice and narrow-mindedness frustrating his attempts to strike out into original and untrodden paths. It would be well therefore if the public who hold such enormous power in their hands at the present day, who are the rewarders of talent and the dispensers of fame, were able to give some reason for their approval, which proceeds not from their knowledge, but from the augmentation of their natural powers of appreciation and discernment. So long as public approval is derived from this source and not from knowledge, so long will it be liable to be imposed on. Thus whilst giving great encouragement to real excellence, it oftener happens that equally great rewards are offered to very second-rate talent. This is particularly the case in music. Now "beauty in form" is a demonstrable thing; it is capable of proof. If the general public would only study it, it would easily become capable of judging, and would then admire only the really beautiful, and not that which has the appearance only, and is wanting in the true essence. So would the reward which it has to bestow, be not only more valued but of greater service to art. At a time when every useful art is to be carried to perfection, are those which add charms to daily life only to be ignored and neglected? With regard to Music, let the advance be made by a more general understanding of Form in Musical Composition.

VIENNA.—(From a Correspondent).—The Singakademie, which suffered a severe loss some time ago, by the death of its founder and chorus-master, Herr Ferdinand Stegmayer, inaugurated the present season, under its new chorus-master Herr Johannes Brahms, on the 15th ult., with a concert in the grand Imperial Redoutensaal, which was crammed to overflowing. Nearly all the musical celebrities of the Austrian capital were present at this first public appearance of the young conductor, who enjoys a very respectable reputation as a composer, and on that account, according to a writer in the *Niederrheinische Musik-Zeitung*, is looked upon, in his character of conductor, with an eye of envy by certain persons. The concert began with Bach's cantata, "Ich hatte viel Bekümmernis," the solos being entrusted to Mad. Wilt, Herren Dalfy and Panzer. The lady was very good, but the gentlemen could not be fairly said to be quite up to the mark. The choruses went admirably. Then followed Beethoven's "Opfergesang," in which Mad. Ferrari-Kuh sang the soprano solo. Next came three National Songs for mixed chorus. The way in which these were sung evoked such a storm of applause that a fourth had to be appended.

The sentiments of the audience may be summed up by the following remark of a popular old musician who was present: "Yes, if people want to hear choruses well sung, they must hear them, forsooth, sung by our Singakademie." Perhaps, however, the readers of the *Musical World* may have heard similar observations made in every little town, not to speak of capitals, which they have visited either at home or abroad, and they will not allow themselves—especially if they are members of any vocal society in their native land—to be too much dispirited by what the old gentleman asserted—in perfect good faith we have no doubt. We all recollect the proverb about the rook and her little ones. The least successful part of the performance was, in the opinion of some good judges, the execution of Schumann's *Requiem für Mignon*, the poetry of which was rather neglected, while the more clap-trappy passages were invested with too great importance. Herr Brahms may be congratulated on his successful *début* as conductor. Vienna can, at present, boast of possessing no less than 28 Vocal Associations. A Vocal Association for Female Voices is now about being established. Such a one already exists among the workwomen in the Imperial Cigar Manufactory at Hoinburg.

LEIPZIG.—At the 7th Subscription Concert in the Gewandhaus, a new Symphony in A, by Judassohn, was performed. Dr. Gunz, from the Royal Opera, Hanover, sang Boieldieu's air: "Komm, o holde Dame," from *La Dame Blanche*; "Gott, welch' ein Dunkel hier," from *Fidelio*; Schubert's "Frühlingstraum," and Wüllner's: "Nicht mit Engeln;" adding, in obedience to the general desire of the audience, Schubert's "Horch, horch, die Lerch;" Spohr's E minor concerto; Vieuxtemp's "Rêverie;" and Paganini's "Perpetuum mobile" were played by Herr Auer, who met with a very gratifying reception on this, his first appearance at these concerts. Beethoven's *Leonore* overture, No. 3, was performed in a masterly manner by the orchestra. A selection of chamber music was given at the third concert of the Euterpe Association, the principal artists being Herr Ehrlich, and Herren D. Ahna, and Espenhahn, from Berlin. The concert began with Herren A. Rubinstein's B flat major trio (Op. 52). This was followed by Beethoven's Romance, in G major, for violin; Bach's "Toccata" in D minor, and Mendelssohn's Variations in D major, for violoncello and pianoforte. —The programme of the eighth Gewandhaus Concert included symphony in G minor, Mozart; "Ner Sturon," for chorus and orchestra, J. Haydn; Concerto, in G major, for the pianoforte, Beethoven (played by Mad. Clara Schumann); overture to *Genoëza*, R. Schumann; "Variations sérieuses" for the pianoforte, Mendelssohn (played by Mad. Clara Schumann); and the Thirteenth Psalm for chorus and orchestra, Wolde-mar Bargiel (first time of performance, the composer conducting).

NEW YORK.—*Faust* has been produced in Italian, at the Academy of Music, with Mdlle. Kellogg as Marguerite. The *Musical Review and World*, after an elaborate criticism on the Music, writes of the performance as follows:

*Faust* was but coldly received on the night of its first performance, owing to the deficiency on the part of most of the singers. On the second night, however, these felt more at ease in the somewhat unusual dress, and it was evident that the work gave greater satisfaction. This would have been still more so if the score had been more faithfully adhered to than was the case. The arrangement of the fourth act, putting the end in the beginning, and the beginning in the end, leaving, moreover, out a great many things necessary to complete the understanding of the plot, does not add to the general effect, and puts, for instance, the designs of Margaret in a somewhat unintelligible light. In Italian operas it does not matter much if whole scenes are left out; but in a work like *Faust* it is an injustice to the chief performers to make them appear ridiculous. The press has already fully commented upon the extraordinary delineation of the character of Margaret by Miss Kellogg. It was certainly a most finished performance, one which realized all the expectations we from the first based upon the talent of this very gifted young lady. The seduction scene could not have been rendered with more girlish charm, modesty, and truth. It was all so natural, and yet it was art throughout. The singing was also good, but the wear and tear of her profession tells already upon her delicate voice. Signor Biachi was in every respect a capital Mephistopheles, and will be still more so if he has acted the part oftener. We object, however, very strongly to the manner in which he laughed, in the moon-shine scene, as well as in his serenade, in the fourth act, (by-the-bye, this piece is one of the best in the opera). It was vulgar, forced and nearly spoiled the effect of both scenes. Signor Mazzoleni is rather too much *tenore robusto* as Faust. The part does not suit him at all. The minor parts were given tolerably well. The choruses in the second act might have been sung with more effect.

Mr. Mapleson would do well to let us hear Mdlle. Kellogg before her voice is entirely extinguished.



## DRAMATIC VITALITY IN LIVERPOOL.

(From our own Correspondent.)

Liverpool, thanks to managerial competition, seems at last to have boldly stepped beyond the provincial routine of theatrical existence, and to find that it is neither creditable nor profitable for a large town, with half a million of inhabitants, to wait patiently for the crumbs which drop from the managerial tables in the metropolis. In other words, the managers of the Liverpool theatres are beginning to discover that it is worth their while to employ literary talent on their own account, instead of timidly waiting for the criticism of a London audience before they venture upon the production of a new piece. To Mr. A. Henderson, the spirited manager of the Prince of Wales Theatre, is mainly due this praiseworthy revolution in provincial theatricals. Last Christmas, Mr. Henderson commissioned Mr. H. J. Byron to write him an original burlesque, which proved a great success, and Mr. Byron, who sustained the chief rôle in his own work, subsequently appeared in a new farce, also written by himself, and, as yet, unknown in the Metropolis. More lately, Mr. Henderson has produced a new five-act comedy, *How she loves him*, by Mr. Dion Boucicault, and a new farce, called *Dundreary married and done for*, by Mr. H. J. Byron, the latter being written especially for Mr. Sothern, who, of course, was the Lord Dundreary. Both pieces achieved an unmistakeable success, not only on account of their own intrinsic merits, but because they were acted and put on the stage in a style of completeness as to dresses, scenery, &c., which no Metropolitan theatre could well surpass.

On Tuesday night, the Press Guard Volunteers, the members of which are all connected with the newspaper and printing establishments of the town, gave their annual dramatic performances at the Theatre-Royal, when, after the comedy of *The Road to Ruin* (in which a very rising and charming young actress of the Carlotta Leclercq style—Miss Milly Palmer—particularly distinguished herself), a new and original burlesque, on Gounod's *Faust*, was produced. This burlesque, written by Mr. Pearson, a local litterateur, one of the chief contributors to *Porcupine*—though very hurriedly “got up,” badly placed on the stage, and acted entirely by amateurs (with the exception of the “Nelson Sisters”) achieved a genuine triumph. The idea of burlesquing *Faust* was, in itself, a happy one, and we wonder it has been left to a provincial writer to monopolize it. The author, who follows Planché, rather than Byron, in his style, has turned the story very prettily for burlesque purposes, and, of course, all ends happily, with the *bona-fide* marriage of Faust and Marguerite. The versification of the burlesque is exceedingly neat and easy, and the jokes spring, as it were, naturally out of the dialogue, without undue strain or effort. In corroboration of these remarks, I send you a couple of extracts from the local *Daily Post*, and *Courier*.

The former says:—

“After an excellent interlude by the band of the corps, the new burlesque of *Faust* was played. It is written with remarkable neatness and spirit, and, if more plentifully strewed with telling couplets on passing affairs, will prove a good and tasteful addition to the burlesque repertoire—an addition the more welcome because the author has studiously avoided all the vices of burlesque, and kept his fun, of which there is plenty, and the makings of more, quite within the limits of refinement. The puns are abundant and racy—some of them, indeed, so good as to provoke rounds of applause; and, what is better, there are many quaint turns in the second lines of couplets, which indicate that the author can bring into competition with other burlesque writers a class of wit to which more recent works in this kind have not aspired. It is seldom a maiden dramatic effort is so full of promise, or possesses so few faults. One of the best and most sustained passages was a parody on the love scene in the *Lady of Lyons*. The music was a very strong point, the selected songs being charming in themselves, and charming in their settings.”

The *Courier* critic is equally eulogistic. He says:—

“The burlesque of *Faust*, which had been written by a Liverpool gentleman specially for the occasion, met with a very good reception. As a play it is well constructed, and evidences high literary taste on the part of the author. The piece is brimful of puns, but some of them, as is usually the case in burlesques, are rather forced. The play upon words is in some cases novel and ingenious; and both as a literary production and acting burlesque *Faust* will bear favourable comparison with most pieces of its class.”

*Faust*, we hear, is likely to be produced at the Prince of Wales Theatre, but not until the Christmas pieces—a new and original burlesque on *Fortunio*, by Mr. H. J. Byron, and an adaptation of one of Dickens' stories by a local author—have had their holiday run. As the first burlesque ever written by the Brothers Brough was originally produced in Liverpool, and afterwards a great success in London, *Faust* may be worth the consideration of Metropolitan managers—who will, we imagine, gladly welcome a rival to one of the three B's—Brough, Barnard, and Byron.

J. H. N.

Mr Sothern re-appeared last night at the Prince of Wales Theatre, and presented himself in an entirely new line of character, and *Lord Dundreary* in new and untried circumstances. So novel and peculiar was his disguise in the first piece that he missed his customary greeting, from the simple fact that the audience did not know him; but, so well did he sustain the part that the omission was more than made up to him more than once in the course of the performance, and trebly at the close. The first piece was *Retribution*, originally produced at the Olympic, with Mr. Wigan, Mr. G. Vining, and Miss Herbert in the cast. It is written with great neatness and some degree of epigram, by Mr. Tom Taylor, who got the story from a French novel, and who, indeed, might have found it in many French novels, the plot not being by any means rare or striking. The spirit of it is conveyed in the description of his method of revenge, given early in the dialogue by the Count, who is the hero of the piece. “We” (Italians), he says, “pierce the husband's heart—you” (Parisians) “break the wife's. If I were to found a school of revenge, I should combine the two:” and he does it. The curtain falls as Count Priuli reflects that, by usurping heaven's vengeance on De Beaupré, he has bereaved Clarisse, and killed his own brother. Mr. Sothern's make-up, which might be described as that of Paganini rejuvenated, was exceedingly picturesque and dramatic, and, in his delivery, there was an icy coldness admirably befitting the part. He achieved a high degree of pathos in the description of his wife's death, and was, throughout, the impassible man of vengeance Priuli is represented to be. His fight with Oscar was very real, and the death thrust especially effective. Mr. Dewar aided this effect by a very good back-fall, and contributed to the success of the piece throughout by an excellent assumption of the buoyant manners of the light, but not altogether bad-hearted, De Beaupré. Mr. Ashley was earnest as Victor. All the ability of the actors, however, could hardly render such a story popular without the aid of a charming actress to infuse into its hot and fetid atmosphere the freshening and healthful influence of female virtue and affection. Such was the service rendered last night by Miss Sydney, whose picture of jealous, but loving and incorruptible womanliness, was equally vivid, graceful, and affecting. Doffing the awful guise of Count Priuli, Mr. Sothern next appeared in the better known, and always intensely appreciated form of Dundreary, in a new farce by Mr. Byron. It has sometimes been doubted whether anything could wake Lord Dundreary thoroughly up. We have to report that, at half-past ten last night, Mr. Byron, aided by Asa Trenchard's advice, and the provocation of a lot of sponging relatives had made his lordship as lively and knowing as any other fellow. The manner in which he cleared his house of its parasitical intruders leads us to hope that his restoration to sanity is as permanent as it is remarkable. Assuredly, it will take place nightly as long as the new farce is received with such uproarious merriment as it last night evoked throughout the performance. The effect produced by the reproduction of nearly all the characters in the *American Cousin* is very amusing. Mr. Stoye is as irresistible as ever in his old part and with his old laugh; and Mr. Nelson, who has the best idea of the piece to work up in representing Abel Murcott as a collector for a pseudo-charitable institution, was thoroughly and artistically successful. Lord Dundreary himself, however, is of course the life of the piece, and as it opens with a number of his best blundering equivokes, and closes with a little pantomime “spill and pelt,” occasioned by his lordship's abnormal display of bodily and mental vigour, Mr. Sothern has full scope for the display of his abilities. He has never acted Dundreary better, or created more laughter in the part.

LEICESTER.—The first of Herr Ptacek's Popular Evenings, (really attractive entertainments) came off last Monday, when Temperance Hall was crowded in every part by subscribers and others. Miss Rose Hersee, the star of the evening, was enthusiastically applauded and encored—her charming and graceful manner enhancing the effect of her brilliant vocalization. The other artistes were appreciated, and the first “Popular Evening” was eminently successful; auguring well for the series.—(*Leicester Chronicle*).

## M. JULLIEN'S CONCERTS.

If the Emperor of the French fails to realize that patriarchal dream of a Congress of peace and amity, to which he has invited his turbulent and quarrelsome children, the other nations of Europe—in order that they may arrange their differences under his benign control and countenance, it will not be for want of sympathy, on the part of M. Jullien, whose "symphonic quadrille," under the title of *The Great Congress*, met with an uproarious reception on Saturday night, from the largest audience that has yet attended the Promenade Concerts in Her Majesty's Theatre. Passing over the ingenious explanations which M. Jullien puts forth of his object in projecting this monster-piece of dance-music—through which he proposes to celebrate the Congress, as though that happy application of that "happy family" to the field of political antagonism had received actual embodiment, and had "a local habitation," as well as "name" in Paris, or some other great capital,—we adopt the prosaic conclusion, that his main idea was a Congress of his own, at which all and every, high and low (crowned heads and potentates not excluded), might assist, without the ceremony of a special invitation addressed to each individually, on the simple preliminary understanding that they paid their money at the doors. In other language, having prepared a quadrille in which the melodies of various nations were included, he thought it could hardly be dignified with a more sounding title than that which it now bears. This at least is our particular notion of *The Great Congress Quadrille*, about which if future historians and archaeologists entertain other views, they will no doubt find arguments sufficiently "inductive" and specious to support them. Enough that the thing is a stirring thing of its kind, and achieved a marked success. It is divided into five parts. *Part I.*—"Music of Northern Nations"—introduces the "Cracovienne," "Cossack Spur Dance," and "Russian hymn." *Part II.* comprises the Danish air, "Brave Sons of Denmark," with variations for sundry wind instruments, and the Prussian National Song, "Ich bin ein Preusse"—the bands of the Grenadiers, Coldstreams, and Scots Fusileer Guards taking in the full passages. *Part III.*—"Intervention"—includes the French national air, or rather airs, inasmuch as both the "Marseillaise" and "Partant pour la Syrie" are brought forward (which would scarcely be admitted into the congressional programme of Napoleon III.); the Austrian "God save the Emperor" harmonized according to the arrangement in Haydn's celebrated string-quartet; and "Rule Britannia." *Part IV.*—"Invitation"—unites the old French tune, "Voulez-vous danser, Mademoiselle?" with "La Monaco" and "Les Hussars. (If, by the way, we call to mind the peculiar meaning implied in the idiomatic expression "*faire danser*," the choice of the first of these melodies might seem to convey a sly hit at the sincerity of the French Emperor; but of this *lèse majesté* we are inclined to acquit M. Jullien.) *Part V.* involves a demonstration in favor of oppressed Poland—a trifle too threatening, one would imagine, for a Congress of Peace. The air, "Poland is not lost yet," backed up by "To arms, citizens" (tune the "Marseillaise"), and a cheer from England, in the familiar strain of "Cheer, boys, cheer," represents plainly enough an outwardly aggressive *tableau*, however inwardly humanitarian. What the South and North of the Western world—the tunes of "Dixie's Land" and "Yankee Doodle," in short, also comprised in Part V—can have to do with its main argument, is not over clear. The *coda* or *finale*, brings out, with thundering vehemence, the English airs, "When Vulcan forged the bolts of Jove," and "Rule Britannia"—from which it may be fairly deduced that, should the Congress be realized, and England, after all, take part in it, England, according to M. Jullien's notion, will come forth with the lion's share of the spoil.

The new quadrille was received throughout with favor; and when, at the end, an electric light suddenly and unexpectedly descended on the orchestra, exhibiting the characteristic costumes of the military performers under a fresh and intenser aspect, the enthusiasm was at its height; somebody cried out, "Three cheers for Poland!"—the band, "*fertissimo*," struck up "God save the Queen," and the grand climacteric was attained with a pomp and circumstance worthy of days gone by.

*The Great Congress* was preceded by an interesting selection of vocal and instrumental music, including the overture to *Oberon*; "The First Violet"—sung charmingly by Madame Volpini, who was compelled to repeat it; Mendelssohn's Symphony in A minor (the "Scotch"), performed entire, and admirably performed in the bargain; the quaint old "Minuet Quadrille," by the elder Jullien; a waltz upon themes in Verdi's *La Forza del Destino* (of which we seem destined to become familiar with the tunes before we are made acquainted with the opera), by the younger; and a violin solo on airs from *Lucia di Lammermoor*, composed and played by Signor Sivori, in a style no less brilliant than finished and masterly.

The Mendelssohn night (noticed last week) proved so attractive that another was given on Friday (the 11th), with equally prosperous results. The programme—allowing for the suppression of the choral

part-songs and the addition of a second solo air ("*Italy*") for the clever and popular Madame Volpini—was the same as on the first occasion. The promenade concerts terminate this evening, with a performance for the benefit of M. Jullien—who, in this, his "first campaign," has shown himself worthy of the name he bears.

## CRYSTAL PALACE CONCERTS.\*

The Saturday Concerts in the picturesque and now really comfortable music-room of the Crystal Palace are sustaining, under Herr Auguste Manns, the high musical reputation for which they are mainly indebted to his perseverance, talent, and research. The programmes, it is true, have of late been occasionally a little desultory, and artists of exceptional ability—as, for example, M. Lotto, the violinist—have been too frequently allowed to make egotistical displays "of virtuosity," instead of being invited to lend their influence in the cause of true art. Nevertheless, while there is the orchestra—in which Herr Manns naturally enough takes pride, and towards the maintenance of which at the highest possible state of efficiency his continued efforts are directed—the Crystal Palace Concerts (we mean, of course, the Winter Saturday Concerts) cannot fail to interest all amateurs who love music for the good that is in it and the healthful influence of its judicious propagation. The eclecticism of Herr Manns, in the position he holds, is an excellent quality; and though his leaning is somewhat too much towards a phase of modern art which, while hailed by certain patizans as "progress," is, in truth, rather a symptom of decline, the specimens he from time to time brings forward are, after all, useful auxiliaries, inasmuch as the frequent contemplation of them enables those who wish to judge impartially and arrive at a legitimate decision to compare notes and satisfy their conscience while establishing their theory. Thus, the oftener the symphonies of Robert Schumann are heard, competently played, the more convincing becomes the fact of their inferiority, whether as works of art or as examples of invention, to the accepted models, from Haydn to Mendelssohn; while the oftener fragments of Richard Wagner's dramatic music are produced, under the same favorable circumstances, the deeper-rooted becomes the conviction that his rare talents have been devoted to the pursuit of that which a stubbornly antagonistic organization has to him made impossible of attainment. The new solo performers, brought forward, at intervals, by Herr Manns, if not invariably successful (as in the instance of two or three singers, unnecessary to name), have more than once done credit to his choice. Not to mention M. Lotto, who has since become a celebrity, we may point to the pianist, Herr Dannreuther, who, in the spring of the present year, won general good opinions for his execution of Beethoven's Concerto in G, and Miss Agnes Zimmermann, another pianist (pupil of Mr. Cipriani Potter, at the Royal Academy of Music), who, at the concert on Saturday week, in the last two movements of Beethoven's Concerto in E flat, obtained a real and flattering success.

The sixth concert (on Saturday) promised uncommon attraction, the programme including, among other things, the second orchestral symphony (in E flat) of M. Gounod, composer of *Faust*. At the eleventh hour, however, it was found that the "parts were not yet published;" and so the first symphony (in D) of the same composer was substituted. This was unfortunate, inasmuch as the first symphony, though not without indications of a talent which the world has now unanimously acknowledged, is a very unequal and in some respects comparatively weak production. The opening *allegro* is the best, and the *allegretto* which follows has many points of interest: but the third movement (*scherzo*), despite a rather pretty and melodious second part, is unsatisfactory; while the *finale* bears such evidences of unripe scholarship and easy acceptance of trite ideas (whatever, in short, came to hand) as we find difficult now to associate with the name of Gounod. Moreover, except in the first movement, which was played to a nicety, the general execution of this symphony was by no means up to the mark to which Herr Manns has habituated the frequenters of the Crystal Palace Concerts. It behoves him, therefore—and the more so that the work was coldly greeted—to give M. Gounod his revenge, by the earliest possible production of the Symphony in E flat. Another remarkable piece at this concert was Mendelssohn's delicious *Melusine*, the third and most elaborate of his so-called concert-overtures (the other two being the *Meerstille* and the *Hebriden*, or *Fingal's Cave*, as it is variously styled). This delicate piece of orchestral tracery has never yet in our remembrance been presented with that uniform refinement which alone can fully realize the poetic *beau idéal* of the composer in writing it; nor can exception fairly be made in favor of Saturday's performance. We are aware that the difficulties are more than ordinary; but they are to be overcome, or they would not have been found in the score of so practised a master as Mendelssohn. If

\* From the *Times* of Monday, December 14.



any conductor can obtain the desired perfection it is Herr Manns, who is not only possessed of the ability, but of the time, and (short of some ten or twelve extra "strings"—which the directors really ought to provide for him) the means. Another fine work belonging to the early period of Mendelssohn—his *Rondo Brillant* in E flat, for piano-forte with orchestral accompaniments, a composition instinct with the freshness, vigour, animation, and happy fancy of a youthful epoch distinguished by an almost ceaseless production of masterpieces—brought forward Madame Arabella Goddard for the first time this winter. As Madame Goddard has on several occasions essayed the *Rondo Brillant* in public, it is unnecessary to say more than that she played it, as usual, *con amore*, and was received with the favor to which she is accustomed at the Crystal Palace. Her second piece (solo)—M. Thalberg's *fantasia* on the "serenade" and "minuet" in *Don Giovanni*, which has nothing whatever in common with the *Rondo* of Mendelssohn, except perhaps its mechanical difficulty—obtained for the performer the honor of a "recall." The singers at this concert were Madame Caradori, Miss Julia Elton, and Mr. Leigh Wilson. The gentleman, a "débütant," pupil of Mr. Frank Mori, has a pleasing tenor voice, which, under so good a master, he will no doubt sooner or later learn to use to advantage. Madame Caradori is the same Madame Caradori who, years since, was brought over by Mr. Jarrett, for his German opera at Drury Lane. Miss Julia Elton, a really promising *contralto*, gave general satisfaction in the charming romance of Siebel ("Parlatele d'amor"), from the Italian version of M. Gounod's *Faust*. The concert terminated with a grand march, from a *suite de pièces*, written by Herr Franz Lachner for the recent great music festival at Munich. This *suite*—the programme tells us—is "composed in the form and style of the instrumental compositions of Bach, &c.," but if the Grand March be a specimen of the rest, the "form and style" of the Thuringian giant must have evaporated through some medium of which Herr Lachner was probably unaware.

EDINBURGH.—A thoroughly enjoyable concert took place last night in presence of a brilliant and highly-gratified audience. The concert giver, Mr. Edmunds, was assisted by Miss Lindley, Mr. Howard, Mr. W. Hanson, jun., Mr. Rutherford, and his son, Mr. Arthur Edmunds, who made a first public appearance on this occasion. The concert opened with a duet on airs from *Lurline* for piano-forte and harmonium, excellently played by Mr. J. V. Bridgman, an amateur, who contributed another composition of the same class in the second part, to which they did equal justice. Miss Lindley, both in an air from Gluck's *Armida* and Gounod's *Serenade*, showed a marked improvement in style, as well as in the management of her voice. When she is more accustomed to sing, and gets rid of her nervous timidity, she will be able to display the capabilities of her voice to still greater advantage. In the trio with Mr. Arthur Edmunds and Mr. Hanson, she was more self-reliant, and her intonation all that could be wished. Mr. Edmunds, to whom a warm reception was accorded, sang an *aria* from *Beatrice di Tenda*, and the well-known Scotch melody "Oft in the still night"—the latter with such feeling and expression as to draw down an immediate and unanimous *encore*. The most interesting event of the concert was the *début* of Mr. Arthur Edmunds, who achieved unequivocal success. He possesses a tenor voice of pure quality, ample in compass, and of great flexibility, and sings with a care and finish that give evidence not only of his own taste, but of the judicious manner in which he has been trained. His intonation, moreover, is invariably correct, and he articulates his words with perfect distinctness. In both his solos, and the canzone "La notte è placida," by Pedrotti, and a Hunting Song composed for him by A. Stella, he was loudly encored, a compliment justly merited. Mr. Hanson, jun., who also appeared for the first time before an Edinburgh audience, sang a *romanza* by Schira and "The Stirrup Cup" by Arditi, and produced a favorable impression in both. Mr. W. Howard played two solos on Scotch airs, which were well received. The concert took place in the Hopetoun Rooms, which have recently undergone a thorough renovation.—*Scotman*, Dec. 15.

BRIGHTON.—M. Edouard de Paris, one of our most talented resident professors of the piano, gave his annual concert, last Friday evening, at the Town Hall, when nearly the whole of the large upper room was filled by an elegant assemblage. The engagements comprised Madlle. Carlotta Patti, MM. Vieuxtemps and Ascher, and Herr Reichardt. Madlle. Carlotta Patti was encored in each piece but she responded to one only. She first sang Mozart's "Gl'angui d'inferno," in which her voice was made to imitate the flute; the resemblance to that instrument being extraordinary. Auber's "Laughing song" she gave next. The laugh in the song is peculiar, and the singer gave it with so much *naïveté* as to render it exceedingly amusing, and the audience rapturously encored it, when she substituted "Coming thro' the rye." She also took part in a quartet with Mad. F. Huddart, Herr Reichardt and Signor Ferranti. Mad. Fanny Huddart sang a ballad by Balfe, and

the old English ballad "The Bailiff's Daughter." Herr Reichardt sang two German ballads, and also his own "Cradle Song," in which latter he was rapturously encored, when he substituted his own "Love's Request." Signor Ferranti sings buffo songs admirably. M. Vieuxtemps proved himself as great as ever on the violin; his unerring intonation and execution, his scales and staccato, all were masterly as usual. His *Fantaisie Caprice* is great, and in relief to the dramatic form of that piece, M. Vieuxtemps gave, in the second part, a most ingenious blending of "Willie, we have missed you" and "St. Patrick's day," a charming composition, in which the pathetic and ludicrous are thoroughly mingled. We were delighted at the opportunity of hearing this great artist perform Gounod's "Meditation on Bach's first prelude"—never given in its complete form before in Brighton—M. de Paris at the piano, and Herr Engel at the harmonium. We must give an especial honorable mention to Herr Engel, who did not otherwise appear in the concert, and who most kindly gave his assistance to a brother professional in what was of necessity a subordinate part. The duet performed on two pianos, by M. Ascher, and M. de Paris, made one of the features of the evening. It was on *Guillaume Tell*, and the perfect ensemble with which the duet was rendered created quite a furor. Last, though not least, the solo performances of M. de Paris, are entitled to notice. His first solo, a composition of his own on *I Lombardi*, was most efficiently performed. The other solos were "A te o cara" by Prudent; and Chopin's polonaise in A. The conductor was Mr. C. J. Hargitt. We have rarely attended a concert with which we have been better pleased.—*Abridged from the Brighton Gazette*, Dec. 3.

CHELTHENHAM.—Mr. Kennedy, the Scotch melodist, gave his entertainment on Tuesday, at Hale and Co.'s Music Room, the accompanist on the piano-forte being Mr. Land. The "Nicht wi' Burns" was delightful, the arduous task of sustaining the attention of the audience being very successfully accomplished by Mr. Kennedy, whose singing was excellent, both as regards clearness of voice and variety of expression. "Scots wha hae," rendered with much dramatic power, elicited an *encore*. The same compliment was awarded to "A man's a man for a' that," and other songs. Mr. Kennedy prefaced each song with a short but pleasing account, which materially enhanced the enjoyment of his singing. Between the parts he recited "Tam o' Shanter" with much elocutionary skill. An announcement made by Mr. Kennedy of his intention to visit Cheltenham again in the spring was received with considerable applause.—On Monday evening week Mr. and Mrs. Ricardo Linter gave a musical recital at the Assembly Rooms. The attendance was large and fashionable. It is unnecessary to eulogize the playing of Mr. Linter, or to allude in terms of commendation to the simple and yet impressive style which characterised Mrs. Linters' vocalization. They have, doubtless, found their reward in the enthusiasm of their friends, who attended in numbers sufficient to bear testimony to their professional rank.—*Cheltenham Journal*.

STEWARDS FOR HEREFORD FESTIVAL, 1864.—The following is a list of the noblemen and gentlemen who have undertaken the stewardship for 1864: The Right Hon. The Lord Bateman, Lord-Lieutenant (2nd time). The Right Hon. The Earl Somers. The Right Hon. and Ven. The Lord Saye and Sele, D.C.L. (2nd time). The Right Hon. The Lord Northwick. The Hon. and Rev. G. H. W. G. Herbert, Clun (2nd time). The Hon. Colonel Windsor Clive, M.P., Hewell Grange, Bromsgrove. The Hon. P. G. Wyndham, M.P., 44, Belgrave-square, London. Sir V. Cornwell, Bart., Moccas Court (2nd time). Sir W. Curtis, Bart., Cainham Court (3rd time). Sir J. Russell Bailey, Bart., Glanusk-park. Admiral Sir T. Hastings, C.B., Titley Court (2nd time). J. K. King, Esq., Staunton-park (2nd time). H. Mildmay, Esq., M.P., Gayton Hall (2nd time). Colonel Clifford, M.P., Lancilio (2nd time). G. Clive, Esq., M.P., Perrystone (2nd time). G. Hardy, Esq., M.P., Hemsted-park, Staplehurst. The Mayor of Hereford, E. Pateshall, Esq., Pool, House. J. H. Arkwright, Esq., Hampton Court (4th time). R. Arkwright, Esq., 3, Eton-place, West, London. F. L. Bodenham, Esq., Hereford (2nd time). Rev. J. Burdon, English Bicknor. W. H. Cooke, Esq., Q.C. 42, Wimpole-street, London. Rev. G. Cornwall, Moccas. Rev. G. Devonport, Foxley. T. Evans, Esq., Sufton Court (2nd time). J. Freeman, Esq., Gaines (2nd time). Rev. E. Hampden, Cradley (2nd time). Rev. E. B. Hawkshaw, Weston (2nd time). R. Hereford, Esq., The Moor (2nd time). T. Heywood, Esq., jun., Rockfield. Rev. T. Hill, Felton. C. W. Hoskyns, Esq., Harewood. Rev. E. Howells, Costos of the College. Rev. W. Hulme, Brampton Abbots. Rev. Canon Huntingford, Hampton Bishop (2nd time). Rev. Prebendary Johnson, Byford (2nd time). R. Johnson Esq., Hereford. Rev. H. C. Key, Stretton (2nd time). R. Lee Warner, Esq., Tiberton Court. B. Leighton, Esq., Loton-park. Rev. T. J. Longworth, Bromfield. J. Phillips, Esq., Bryngwyn. Rev. Prebendary Poole, Hentland (2nd time). Capt. Manley Power, Hill Court. R. Webb, Esq., Donnington Hall (2nd time).

## MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

ONE HUNDRED AND THIRTY-NINTH CONCERT.

MONDAY EVENING, DECEMBER 21, 1863.

FOURTH APPEARANCE OF

MADAME ARABELLA GODDARD.

LAST APPEARANCE OF

M. LOTTO.

## PART I.

QUARTET, in D minor, No. 76, for two Violins, Viola and Violoncello *Haydn*.  
M. LOTTO, Herr L. RIES, Mr. H. WEBB and M. PAQUE.SONG, "The Wanderer" (by desire)—Mr. SANTLEY . . . . . *Schubert*.

SONG—Madame RUDERSDORFF.

SONATA, in C major, Op. 24, Pianoforte alone (repeated by desire)  
—Madame ARABELLA GODDARD. . . . . *C. M. von Weber*

## PART II.

GRAND SEPTET, in D minor, for Pianoforte, Flute, Oboe, Horn,  
Viola, Violoncello and Double Bass . . . . . *Hummel*.  
Madame ARABELLA GODDARD, MM. ROCKSTORO, BARRET,  
C. HARPER, H. WEBB, C. SEVERN and PAQUE.SONG, "O ruddier than the cherry"—Mr. SANTLEY . . . . . *Handel*.CAPRICCIO, "La Trille du Diable," for Violin, with Pianoforte  
Accompaniment—M. LOTTO . . . . . *Tartini*.SONG, "Now the dreary Winter flies"—Madame RUDERSDORFF . . . . . *Mendelssohn*.QUARTET, in E flat, for two Violins, Viola and Violoncello . . . . . *Mendelssohn*.  
M. LOTTO, Herr L. RIES, Mr. H. WEBB and M. PAQUE.

Conductor - MR. BENEDICT.

To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; To be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street, &c., &c.

## NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## TO CORRESPONDENTS.

ENQUIRER.—Miss Alice Raymond is now, we believe, studying in Italy, at Milan.

MR. JOHN CHESHIRE.—Next week.

MR. E. SHELTON will hear from us shortly.

## DEATH.

On the 12th inst., MR. CHARLES GODFREY, Bandmaster of the Coldstream Guards, aged 73.

On Sunday the 13th inst., SIGNOR BEGREZ, aged 79.

On Wednesday evening, 16th inst., MR. J. BRANDARD, the well-known Chromo-Lithographic Artist.

## The Musical World.

LONDON: SATURDAY, DECEMBER 19, 1863.

WHEN Spohr\* went to Vienna in 1812, he wrote as follows, concerning Mayseder and Rode:—

"I had, therefore, every reason to be perfectly satisfied with my reception as a professional man in Vienna. In private circles, where I met not only the violinists already mentioned, but also the most distinguished one belonging to this capital, namely, Herr Mayseder, and where I had to compete with them all, my efforts found the same especial appreciation and attention as elsewhere. There was always a discussion as to who should begin, for every one wanted to be the last, in order to eclipse those who had preceded him. As for myself, however, being, as a rule, far more fond of playing in a sterling quartet than performing a solo, I never refused to begin, and, by my own peculiar mode of reading and executing the classical quartets, always managed to command the appreciation and attention of the company. When each of the others had ridden his particular hobby, I remarked that the company were more partial to such compositions than to classical music, so I selected, at the end, one of my difficult and brilliant *Polpourris*, and generally succeeded in surpassing my predecessors even in *bravura* of execution.

"At these frequent opportunities which I enjoyed of hearing Rode, I became more and more convinced that he was no longer the perfect violinist of former days. From the constant repetition of the same compositions over and over again, a mannerism, bordering upon caricature, had gradually wormed its way into his style of play. I had the effrontery to hint this, by asking him if he had altogether forgotten how he played his compositions ten years previously. Nay, I carried my impertinence to such a pitch, as to open the Variations in G major, and to say I would play them for him exactly as I had heard them played by him ten years before. After I had finished, the company burst out in expressions of great delight, and Rode, himself, for the sake of appearances, was obliged to bestow a bravo on me; but it was evident that he felt hurt at my want of delicacy. He was quite right. I was soon ashamed of what I had done, and mention the occurrence now only to show what confidence I then had in my powers as a violinist."

Mayseder, like his master, Schuppanzigh, was a most admirable quartet-player, as has been already mentioned. But the quartets he composed himself have been consigned to oblivion—in the opinion of the *Niederrheinische Musik-Zeitung*—very undeservedly, "a fact which," according to that journal, "would soon be proved if any one of the many Quartet-Associations existing in large and small towns would condescend to perform his Quartet in D major, or his Quintet in E flat. Just in the same way"—adds our contemporary—"a concert-giving violinist might produce a greater effect with Mayseder's variations, celebrated in their time, on the theme (I cannot now recollect the key)†:—



variations which Spohr, too, was fond of playing at Soirées, than with a great deal of figure and trill display *à la Tartini*, provided they were performed with Mayseder's tone and delicacy of expression."

In the years 1814–1820, the Concerts of Chamber-Music, given by Mayseder, at Vienna, with Hummel, and also, with Moscheles, were invariably well attended, and known by the name of the "Ducat-Concerts."

Since reference has been made to the Vienna of the time of the Congress, an interesting anecdote, also taken from Spohr's *Autobiography* (P. 215), concerning an opera, of that period, the music of which was by Hummel, may not be out of place:—

\* *Autobiography*—Vol. 1, Page 179.

† The original key was A.—ED. M. W.



"In addition to Mozart's two operas (*Don Juan* and *Die Zauberflöte*) a third, a new national opera, the music by Hummel, achieved a long run, thanks to a strange circumstance, such as will, probably, never occur again. It was called *Die Prinzessin Eselskaut* (*Princess Donkey's-skin*) and, as far as concerned the libretto, was so wretched a piece of patchwork, that, despite the pleasing music, five or six pieces of which were greatly applauded, it was, at the conclusion, unanimously damned. In consequence of this, and in conformity to the Vienna custom, it was shelved. Hummel conducted, and said, quite resignedly, to myself, who, out of respect for him, led: "That is something else on which all my work is thrown away." The following evening, another piece was to be put up, but, on account of the illness of several members both of the operatic and of the dramatic company, it was impossible to select one, and the management was, therefore, compelled, even at the risk of a disturbance in the theatre, to repeat the opera. Precisely on account of the expected disturbance, the theatre was very full at night, and the piece was again hissed after each act and at the conclusion. The music, however, was more applauded than on the first night, and, after the hissing had ceased, at the conclusion of the piece, the composer was even called for and applauded. As the indisposition of the invalid artists still continued, it was necessary to hazard a third trial, which went off pretty much in the same way as the preceding one. But the opposition to the piece itself was less, while the music gained still more admirers. The management was now able to go on with it quietly, and, at the few following representations, there was always a tolerable number of fresh spectators. At last, it became the fashion to go to the theatre, abuse the piece, and praise the music. Hummel quickly profited by the circumstance, and published a pianoforte selection of the most popular pieces. The selection went off rapidly. Thus his work was, after all, not thrown away, as he had feared it would be, on the first night!"

"Pixis"—we are reminded by the *Niederrheinische Musik-Zeitung*—was not so fortunate with his opera of *Der Zauberspruch*. This was sacrificed to the worthlessness of the libretto, and not even the music, though containing some very excellent pieces, could keep it above water." *Der Zauberspruch* furnished occasion for a genuine piece of Viennese wit. A friend of the composer, who had not been able to attend the first performance, asked some one who had been present: "Well, what do they say of the opera by Pixis?"—"Nix is" ("It is nothing") was the reply.

\*\* *Apropos*, of Mayseder, a correspondent (whose authority is unimpeachable) writes—"The article on Mayseder, translated from the *Reccensionen*, which appeared in last week's M. W., is wrong in several of its statements. Neither Ernst, nor Joachim, was ever Mayseder's pupil. The master of these illustrious fiddlers was Joseph Böhm, professor at the Conservatorium in Vienna. Vieuxtemps studied under De Beriot, and Laub was a pupil in the Conservatorium of Prague, where Herr Mildner is professor. Whether they had also lessons from Mayseder (I mean Vieuxtemps and Laub), I am unable to say; but I strongly apprehend not. *Voilà que d'un seul coup j'enlève beaucoup de gloire à Mayseder. Mais cédez (Mayseder) à la vérité avant tout.*"

GROKER ROORES.

To the Editor of the MUSICAL WORLD.

SIR,—The Monday Popular Concerts have long since resolved themselves into one of the acknowledged and fixed Musical Institutions of the country, and no one who has marked the means by which they have become established will be inclined to doubt their permanency. The direction, indeed, has been able and energetic in an eminent degree from the commencement. No entertainments ever given in the metropolis have been carried on in a more liberal spirit, or with a more worthy object in view. Of course all speculations—even those devoted to the loftiest purposes of Art—merge into money transactions; and I have no reason to suppose that Mr. Arthur Chappell has less liking for a full purse than his neighbours; but there are various modes of enterprising, and I am of opinion that the

director of the Monday Popular Concerts has proved himself disinterested as well as munificent in his management. It has been his invariable endeavour to bring together not merely the best executants that could be obtained in this country, but out of it; and I need only allude to such performers as Madame Arabella Goddard, Mr. C. Hallé, Herr Joseph Joachim, Signor Piatti, Mr. Lazarus, and other eminent artists, as appearing together on the same night, to prove the truth of this assertion. But the executants alone, no matter how eminent their names, would not have made the reputation of the Monday Popular Concerts if the ground upon which they worked had not been solid and enduring. It was Mr. Chappell's determination from the commencement to regulate his entertainments on the principle of having the best music played by the best performers. "Best" in music is a synonyme for "classical," and for the first time in the history of the art in this country an attempt was made to popularise the chamber compositions of the great masters—with what success all the world knows. Nor indeed was much *finesse* employed, or required, to bring the public—the *profanum vulgus*—to St. James's Hall, to hear the trios, quartets, sonatas, &c. &c. of Haydn, Mozart, Beethoven, Dussek, Spohr, Mendelssohn, and others, which previously had been only essayed in the rooms of small associations and societies organised for the purpose—like the Quartet Association and the Musical Union—and of which the "outside" members of the musical community were as ignorant as they were of Sebastian Bach's *Passions-Musik* or Handel's Italian operas. The only artifice used, indeed, was the combination of vocal music with instrumental, and making the former of a lighter character than the latter—to create, as may be supposed, a contrast. That no musical institution ever wrought so much good for good music in the same space of time may without hesitation be admitted, and I feel assured that the Art at this moment could better part with any other establishment in the country than the Monday Popular Concerts. Not only have the quartets, &c., of the great masters been made familiar to the people—for such is the proper designation of the audiences at the Monday Popular Concerts—but the resources of the pianoforte have been vastly enlarged, and treasures unheard of brought to light. But for the Monday Popular Concerts the later sonatas of Beethoven, in spite of the commendable exertions of our Goddards and our Hallés, would not have stood a chance of being known to the crowd of music lovers, and some of the finest compositions of Clementi, Dussek, Steibelt, Woelfl, &c., would have been allowed to waste their sweetness in the rooms of striving associations or the chambers of lonely students. In brief, all that could be done to recommend the chamber compositions of the great masters to the general public has been done by the Monday Popular Concerts, and the general public have rewarded their efforts by support and patronage, the best of all possible ways of showing gratitude.

I wish I could say as much for the vocal music as for the instrumental. But this is not possible. At times, indeed, the music and singing are above reproach; but too often the choice of pieces is scarcely worthy association with the rest of the selection. Under all circumstances the vocal music must, to a certain degree, be held subordinate, but as there are four pieces for the voice in each programme, a sufficient degree of importance is not always attached to their quality. Better far dispense with vocal music altogether than that it should be, under any pretext, of an inferior kind. When I hear a quartet by Mendelssohn or a sonata by Beethoven played to absolute perfection, my ears

are less favourably disposed to listen to songs, or duets of even average merit. A word to the wise is sufficient, and I believe I am right in estimating Mr. Arthur Chappell as one who does not close his ears to good counsel, or refuse to follow it when he has reason to believe in its efficacy.

RIPPINGTON PIPE.

P.S.—I return you Mr. French Flowers' note, in which I can perceive nothing that calls for a reply from me. Indeed I did not anticipate a response from Mr. Flowers when I wrote my letter. I was merely congratulating the world on the result of his new discovery, which promises to achieve one of the greatest reformations of modern times.

NO sooner have we wound up one year's Festival than its successor is initiated. It was only a fortnight ago that we announced the final closing of the accounts of the Worcester Festival of 1863, and now we have to report a very successful commencement of the Hereford meeting of next year. The plan of increasing the number of stewards has been found to work so well that we learn it is to be followed at Hereford. At the last Hereford meeting there were 26 stewards, but it is proposed to increase the number next year to 50. That at least this number will be obtained is quite certain, seeing that already no less than 45 gentlemen have undertaken the responsibility. We understand the formal consent of the Dean and Chapter to the use of the Cathedral for the oratorios has been given, and as restorations are now completed, no doubt this fact will form an inducement to many visitors from a distance. The position of the orchestra is to be changed from the east to the west end of the nave: if placed in the old position, the gorgeous screen between nave and choir would be hidden. This plan will open up the whole interior of the edifice, and both transepts will be available for auditors. At the Shirehall great improvements have been made. A first-rate orchestra has been erected beyond the old room, which is now well proportioned. Mr. G. Townshend Smith, the unwearying hon. sec. and conductor of the Hereford Festivals, on whom the onus of the preparations rests, speaks sanguinely of the prospects of next year's meeting, which will no doubt be upon a much more extended scale than hitherto.

TO HENRY SMART, ESQ.

SIR,—Having recently observed, in one of your songs (I forget the name of it), a certain passage (my memory has not retained the passage), tinted with a faint hue of Wagnerism, I make bold to ask you a question. I am perplexed with an opera called *Tristan und Isolde*, words and music by Herr Richard Wagner. If Rossini had to turn *Lohengrin* upside down, he must stand on his head before *Tristan*. An early love, still unextinguished, for that curious old composition, *Morte Arthure*, about the origin of which its latest editor—Thomas Wright, Esq., M.A., F.S.A.—seems (probably not having read the French books) to know as much as Sir Walter Scott and no more than Robert Southey, moved me to purchase Wagner's opera, while staying a day or two at Leipsic. The name of *Tristan*, or, as we have it, *Tristram*, and the name of *Isolde*, or, as we have it, *Isonde*, were enough to tempt me, without inquiring about the quality of the music. The "harper passing all others," the sportsman who "began good measures of blowing of blasts of venery and of chase, and of all manner of vermins," the valiant Cornish knight when all Cornish knights were reputed cowards, was always a favorite hero of mine, as the beautiful daughter of King Anguish, the unfortunate wife of King Marke, the philtre-struck mistress of Sir Tristram—La beale Isonde, in short—was always a favorite heroine. I preferred them to Sir Lamorake and the King's wife of Orkney. I preferred them even to Sir Launcelot and Queen Guenever. The very idea of

Tristram and Isonde being made the subject of an opera caused my mouth to water, if not to wine. But for the present I must desist. I am overpowered with my subject, to which, however, a week's repose may enable me to re-invite your attention. Meanwhile, I am, Sir, yours,

DISHLEY PETERS.

Tadcaster, Service Tree and Sable, Dec. 17.

### MONDAY POPULAR CONCERTS.

At the 138th Concert (Monday) Beethoven's Septet was repeated, the same success attending it as on the occasion of its first performance, by the same players (Messrs. Lotto, H. Webb, Paque, C. Severn, Lazarus, C. Harper and Winterbottom). This gorgeous work cannot be heard too often. It elevates no less than it delights its hearers. Equally successful was the solo sonata—Woelf's *Ne Plus Ultra*, which Madame Arabella Goddard has revived so effectually that it is not likely soon again to be forgotten, and which she now performed for the fifth time. Her execution of the first *allegro*, with its perplexing traits of double notes—announced at once in the opening theme:—

*Allegro Moderato.*



—was a wonderful exhibition of mechanical skill allied to neatness and delicacy the most refined. The little *andante*:—

*Andante.*



was played with a studied simplicity of expression that made its gentle unobtrusiveness all the more attractive. The variations on "Life let us cherish" (Mozart's, or not Mozart's, perhaps Dr. Ludwig Ritter von Köchel can inform us) were, as usual, the crowning point of the performance. The audience were delighted with one and all of them, as they flowed from the ready fingers of the gifted young artist; but, perhaps, the most strikingly effective were No. 3:—



which resembled the weird-like strains of an Æolian harp, capriciously played upon by the breath of a wandering night-wind; No. 6:—



in which the octaves were struck off with a velocity only comparable to the sureness with which everyone of them obeyed the impulse of the pianist's unerring fingers; No. 7:—





"a dream"—to use a metaphor which tempted us when writing of the same performance of the same sonata last year—"of twittering birds, awakening in their nests at the top of distant trees, just at the break of morning;" and No. 8:—



in which one of the daring feats of modern "virtuosity" is foreshadowed. A burst of applause followed each of these remarkable displays, during the execution of which 2,000 listeners were silent and entranced, under the spell the "enchantress of the Keyboard" had thrown over them. In plain English, this performance was a triumph; and at its conclusion Madame Arabella Goddard was enthusiastically recalled to the platform.

At the beginning of the second part Madame Goddard played with M. Lotto (for the first time), Dussek's delicious Sonata in B flat—the first of the two, Op. 69. This sonata when first performed in St. James's Hall, at the Monday Popular Concerts, on June 27, 1859 (by Arabella Goddard and Joseph Joachim), produced an impression not readily to be effaced, upon one of the vastest audiences ever assembled in a music-room. The idea of publishing some of the most genuine and interesting "revivals" that mark the progress of the Monday Popular Concerts is to be commended; nor could the "Library\*" have been inaugurated more auspiciously than by one of the freshest and most sparkling compositions of Dussek. The sonata in B flat is charming from end to end, grateful alike to pianist and violinist, and offering no particular difficulty to disturb the equanimity or endanger the *amour propre* of either. Nevertheless, it is not for that the less brilliant and effective. Dussek, like Mozart, could write showy music—music flattering, while not taxing, to the performer—without passing the limits of ordinary mechanical display. This highly interesting sonata is an instance in point, and, in addition, abounds with graceful flowing melody, with rich (never pedantic) harmony—displaying all those qualities, in short, which make the music of its composer (when he wrote up to his own standard of excellence) so attractive to executants and so delightful to hearers. To say nothing of the first two movements—the *Allegro* and *Adagio* (romantically styled *Les Soupirs*)—the Sonata in B flat exhibits Dussek at his best, on his very strongest ground—the *rondo*. The *finale* (*allegro non troppo*) is a little *chef d'œuvre*, quite worthy to be mated with the *rondo* in the *Military Concerto*, the last movement of the *Plus Ultra*, and other happy examples of the composer's exquisite vein of fancy in this direction. What puzzles us—and, on reflection, must puzzle any one used to reflect on such matters—is, how such a work can have been so long forgotten, so long allowed to lie *perdu*. And this more especially inasmuch as there is not a turn in it, from one end to the other, which is either commonplace or trite. The whole sonata is as young and vigorous as if it had been made but yesterday, its beauty as bright and unfaded as that of a buxom maiden of twenty summers. The sonata was as successful as ever, the *rondo*—with its quaint and lively theme:—

\* Dussek's Sonata in B flat, for Pianoforte and Violin, forms No. 1 of the "Monday Popular Concert Library"—Instrumental Department—published by Chappell and Co., 50 New Bond Street.



—as irresistible and as rapturously applauded.

The quartet (at the end of the concert) was Mozart's No. 6, the last of the Haydn set, beginning with that mysterious *adagio*, which so much annoyed Sarti as to cause him to exclaim—"Si può far di più per stonare gli professori!"\* :—



MM. Lotto, L. Ries, H. Webb, and Paque, however, managed to play the *adagio*, like all the rest of the quartet, perfectly in tune, and were applauded accordingly.

The vocal music was good. Madame Rudersdorff introduced two novelties, viz., Schubert's grand sacred song, "Die Allmacht" ("Gross ist Jehova der Herr"), and the charming song of Margaret at the spinning wheel ("Il ne revient pas"), invariably, but injudiciously, omitted, at both our Italian Operas from the fourth act of M. Gounod's *Faust*; while Mr. Sims Reeves gave "Deeper and deeper still" (with "Waft her, angels"), from *Jephthah*, as he alone can give it, and in the second part won the customary *encore* in Mendelssohn's bright and delicious "Huntsman's Song," which he graciously repeated.

At the next concert Hummel's Septet and Weber's Sonata in C major (Madame Arabella Goddard) are both to be repeated "by desire."

MASTER H. FREDERICK COHEN, a young and clever pianist, gave a performance at the Concert Room of Her Majesty's Theatre on Thursday morning, playing selections from Bach, Mendelssohn, Henselt, Kittle, Thalberg, and Benedict, besides a MS. composition of his own. He was assisted by Miss Emma Heywood and Mr. Renwick (vocalists). Particulars in our next.

NATIONAL CHORAL SOCIETY.—The Christmas performance of the *Messiah* was given on Wednesday evening, with Miss Emily Spiller, Miss Palmer, Mr. Sims Reeves, and Mr. Thomas as solo vocalists. Hall (Exeter) crowded.

ROYAL ACADEMY OF MUSIC.—The fourth concert (Michaelmas Term) took place on Saturday afternoon at the Hanover Rooms. Full report next week.

MR. BENEDICT leaves London on Tuesday for Berlin, to assist at the first performance of his *Rose von Erin* (*Lily of Killarney*) at the Royal Opera.

MR. HENRY LESLIE's first Subscription Concert took place on Thursday evening at St. James's Hall. Full particulars in our next.

MR. HOGARTH, the accomplished musical critic, is, we are happy to inform our readers, recovering from the effects of the severe accident he met with last week.

MR. J. K. LORD.—This talented gentleman, having received a government appointment, has announced the last performance of his entertainment, for the benefit of the treasurer, on Monday next.

\* "Can more be done to put the players out of tune?"

## SACRED HARMONIC SOCIETY.

The Christmas performances of *The Messiah* have begun. Perhaps there was never a denser crowd of people squeezed into Exeter-hall than at the first, on Friday, the 11th inst. when the members of the Sacred Harmonic Society put forth all their strength to do honor to the sacred masterpiece of Handel. It was not only, in the sublime strains of "Hallelujah" and "worthy is the Lamb" that the chorus excelled, but equally in those pieces which, if less overpoweringly grand, are of not less consequence to the general design. From among the latter we may especially single out "He trusted in God," the reading of which claims unqualified praise. Where such unexceptionably good singing can be relied on, it may fairly be asked on what grounds it is deemed expedient to leave out that short but graphic chorus, "The Lord gave the Word; great was the company of preachers," which separates the bass air, "Thou art gone up on high" (also omitted) from the *soprano* solo, "How beautiful are the feet." This chorus is an essential link in the chain of argument, it being precisely the "company of preachers" that furnishes the theme for the solo:—

"How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of good things?"

The chorus is neither more nor less than an introduction to the air—which, as we have hinted, is simply an apostrophe to the preachers of whom the chorus makes mention. *The Messiah*, indeed, is one of the few works by Handel so carefully planned and consistently worked out that it is dangerous to meddle with any part—whether for the purpose of addition or omission. The first appearance of Mr. Sims Reeves for a somewhat lengthened period at the concerts of the Sacred Harmonic Society—from which the lovers of sacred music, the most constant patrons of the institution, would never willingly see him absent—imparted an extra interest to this Christmas performance of *The Messiah*; and, as if to celebrate his return, Mr. Sims Reeves sang with such uniform excellence as to make the solo parts of the oratorio vie in significance with the choral. From "Comfort ye my people" and "Every valley" to "Thou shalt break them," the last solo for tenor, there was no passage to select as superior to the rest. The divine recitatives and airs in the Passion, however—"All they that see Him," "Thy rebuke hath broken his heart," "Behold and see," "He was cut off," and "But Thou didst not leave his soul in Hell" (now, happily, no longer separated, as formerly from the context, by being allotted to a *soprano* voice)—must always stand out from the rest as evidence of the singer's intellectual powers; and these were delivered by Mr. Sims Reeves with a pathos and depth of sentiment worthy the theme and worthy a musical setting of the theme which it would be difficult to approach, hopeless to rival. The conclusion of "Thou didst not leave" was followed by a burst of applause impossible to repress under any circumstances, and in which really we were unable to see the slightest impropriety. The *soprano* music fell to Mademoiselle Parepa, who in the essentially brilliant air ("Rejoice greatly") is always heard with pleasure, but who on this occasion charmed every one by her singing of "How beautiful are the feet" (*obbligato* flute, Mr. R. S. Pratten), if she did not emulate the ineffable calmness of Madame Clara Novello on the one side, or the subdued fervor of Madame Goldschmidt-Lind on the other, in "I know that my Redeemer liveth." In the *contralto* airs (including, according to now re-established tradition, "But who may abide the day of His coming?") Madame Sainton-Dolby was, as usual, perfect, her "He was despised" more especially being the essence of expressive devotional song. The bass music in the first part was intrusted to Mr. Renwick (as yet an inexperienced Handelian)—in the second part to Mr. Patey, who in "Why do the nations," given with admirable fluency and correctness, at once enlisted the favor of the audience, and subsequently in "The trumpet shall sound" (with Mr. T. Harper's inimitable accompaniment) confirmed the good impression he had made. Mr. Patey with this, perhaps, his first favorable chance, may be said to have established his claim to acceptance as a thoroughly competent singer in oratorio. Mr. Costa conducted; Mr. Brown-smith was at the organ; and altogether the performance was one of more than average merit, even for the Sacred Harmonic Society.

Last night *The Messiah* was repeated, with the same principal singers.

## MUSIC IN HAMBURGH.

On the 26th ult., a performance of Handel's *Messiah* took place, in the large church of St. Michael, in aid of the funds for erecting the tower of the new St. Nicholas church. The executants were unusually numerous, and the result, both artistic and pecuniary, was highly satisfactory. More than three hundred persons were employed in the orchestra and chorus, Herr Ludwig Deppe conducting. The concourse was extraordinary. The task of obtaining a seat was attended with peculiar difficulties, the hundreds of persons who had been waiting in the street before the doors of the church, for nearly an hour, finding, when they at length obtained admittance, a great number of the seats below and in the choirs already occupied. What road the favoured occupants had taken we cannot say. *The Messiah* is not given very often. The first performance here was got up, between the years eighty and ninety of the last century, by J. Adam Hiller; while the next was that under Grund and Clasing, after the delivery of the country from French domination, on the 7th and 9th September, 1818. In addition to the fame of the oratorio, and to the purpose to which the proceeds were to be devoted, great attraction was exercised by the cast of the solo parts, and especially by the knowledge that our countrywoman, Therese Tietjens, had not hesitated coming over from London at this unfavourable season, and making a disinterested sacrifice in behalf of her native town, and the newly-built church of St. Nicholas. As, too, Mad. Joachim, formerly Madlle. Weiss, and Herr Julius Stockhausen had undertaken the *contralto* and bass parts respectively, while Herr Brunner, of the Stadtheater, had accepted the tenor, the public were entitled to expect something unusually good, and hundreds of spectators in the spacious church were willing to stand and hear not only the "Hallelujah" (as in England,) but the entire oratorio. That more than ordinary interest should attach to the appearance of Madlle Tietjens was natural; this may, perhaps, justify the fact that the honoured artist was allowed to open the proceedings, and that the first tenor *largetto*: "Tröstet Zion" was confided to the *soprano*. The effect of her grand voice, of its pure intonation, its fullness of tone, and the swelling power of the sustained *c*, as a human organ first resounded in opposition to the orchestra, was wonderfully moving, and we feel convinced that Handel himself would, under the circumstances, have sanctioned the change of voices.\* Besides, in Handel's oratorios, we are never certain whether he intended the higher part for the *soprano* or the tenor, or the lower part for the *contralto* or the bass, in the airs and recitatives. The various editions of the score as well as the accounts of the performances in his lifetime prove that, in the distribution of the solos, Handel regulated his course, probably, by the capabilities of the vocalists at his disposal, because, in many parts, we find only "a voice," without any direction as to the kind of voice, written before solos. It is not to be supposed that Handel allowed himself, for the sake of the words, to be influenced by æsthetically-dramatic reasons in the choice of a male or female voice; he was too near the Italian *castrati* period for this, and, however strikingly and faithfully he otherwise knew how to render the spirit of each vocal piece conformable to the spirit of the words, he was, as is evident from Chrysander's book, often guided by purely musical considerations and even by the virtuosity of the singers. We, it is true, should do well when distributing the airs, sometimes sung by a male, and sometimes by a female voice, to pay regard also to the nature of the text, as when in *The Messiah* for instance, the recitative and air, No. 5, in D minor: "Ich bewege den Himmel und die Erde"—and: "Wer besteht, wenn er erscheint wie des Läuterers Feuer," are given to the *contralto*, while in other editions they are cast to the bass, it being evidently more appropriate for the latter, a fact of which no one will entertain any doubt when hearing these pieces well sung. Contrary to the course pursued at other performances in Germany, the air, No. 17, in B flat major: "Erwache zu Liedern der Wonne" (generally given to the tenor) was sung by the *soprano*; No. 18, recitative: "Dann thut das Auge des Blinden sich auf" (generally given to the tenor) was sung the *contralto*; No. 19, the air 12-8, B flat, for the first half was sung by the *contralto* (generally given to the tenor or *soprano*), and by the *soprano* for the second half; No. 28, "Die Schmach bricht ihn" (generally given to the *soprano*) was sung by the tenor, as was No. 29: "Schau hin." (The last is usually cast in the same way in England also.) The oratorio was curtailed by the following omissions. chorus



No. 7, "Er wird sie reinigen;" chorus No. 24, fugue: "Durch seine Wunden" recitative. No. 26, and chorus No. 27: "Er traue Gott, der helfe ihm nun;" No. 33 and No. 34, recitative and chorus: "Lobsingt dem ewigen Sohn;" No. 35, Air for contralto; "Du fuhrest in die Höh;" No. 40, Chorus, "Auf, zerreiſset ihre Bande;" No. 50, Chorus, "Drum dankt Gott;" and No. 51, Soprano air, "Ist Gott für uns." The chorus and orchestra were impressed throughout by the high nature of the task confided to them, and was evident that they had seconded the conductor *con amore*. The magnificent voice of Mdle. Tietjens, and the great skill she has attained in the management of it, imparted especial brilliancy to the performance, though some of her readings were not those accepted as canonical in Germany. Mad. Joachim, already a welcome guest, sang the contralto part in so simple and genuinely musical a manner that she could not fail to obtain the unanimous approbation of the audience. While Mdle. Tietjens, on the other hand, made us acquainted with the so-called English "tradition," by singing, for instance, the air, "Er weidet seine Herde," etc., in a tempo less quick than that to which we are accustomed, Mad. Joachim sought to honour herself by honoring the work. It is difficult to believe that anyone could sing the airs: "Wer mag den Tag Seiner Zukunft erleiden," "Sie schallt, die Posaune," and all the rest, better than Herr Stockhausen. Herr Brunner manifested a praiseworthy desire to do justice to the tenor part, but it is too low for him. Thus the 26th November was in the annals of Hamburg a Musical Festival Day long to be remembered.

The first lecture in the Athenæum was not well attended. We cannot understand how the subject selected by our visitor, Herr Array von Dommer, could be regarded with indifference. The love of music is general in Hamburg, and "a characteristic description of this Art in Hamburg" up to the commencement of the last century, must, at any rate, possess for every educated person an interest, from its connection with the history of civilization. People could not, certainly, foresee that Herr von Dommer's lecture would be so good. His observations comprised the state of music in Hamburg, from its rise in 1692, up to its full development in 1703, and then to its decadence down to complete extinction in 1738. The lecturer maintained that the over-haste manifested in forcing music, after the system pursued with hot-house plants, was the cause of its fading so rapidly. Handel, Mattheson, and Kayser were painted in lively colours, and their influence well described.

BRESLAU.—On the 1st inst., Herr Richard Wagner conducted the concert of the Orchestral Union, when several of his own compositions were performed.

DRESDEN.—It has erroneously been announced that an opera entitled *Der Wahraager*, by Herr Ferdinand Hiller, is to be produced here. Perhaps it is Rousseau's *Devin du Village*, adapted, a hundred years ago, for the German stage by Herr Adam Hiller, which is meant.

DRESDEN.—The Second Subscription Concert of the Royal Orchestra took place on the 14th ult., under the direction of Herr Rietz, when the following pieces were performed:—Lachner's "Suite;" Beethoven's *Leonore* overture, No. 1; Mendelssohn's overture, "Meeresstille und glückliche Fahrt," and Mozart's C major Symphony, with the Fugue. —The Singacademie gave, a short time since, under the direction of Herr Krebs, a performance of Mozart's *Requiem*.

CONSTANTINOPLE.—Great news for music in general, and great prospects for Italian Opera in particular, in the Moslem capital. One evening, a week or two since, the Sultan took it into his head to pay a visit to the Italian Theatre and commanded the Princes Muzad-Effendi and Yousouf-Eddin-Effendi to accompany him. The façade of the theatre and the neighbouring houses were brilliantly illuminated, and immense was the excitement throughout the city.

MUNICH.—A new one-act comic opera, entitled *Der Vetter auf Besuch*, has been produced with tolerable success. The music, by Herr Krempensetzer, gives proof of considerable talent, but is, unfortunately, wedded to a libretto the reverse of effective.—The first Odeons-concert was rendered especially interesting by the performance of two five-part songs composed by Thomas Morley, in 1595. They are full of charming melody, and contain nothing to indicate the early period of their composition. Herr Brückner, a member of the Royal Band, gave an Adagio and Rondo, by Vieuxtemps; Madlle. Stehle sang Mendelssohn's two "Suleika" Songs; and the orchestra performed Mendelssohn's A minor Symphony, and Cherubini's overture to *Funiska*.

## PARIS.

(From our own Correspondent).

DEC. 15.

The Society of Concerts (Conservatoire) gave its first concert on Sunday last. The programme comprised the *Pastoral Symphony* of Beethoven, overture and fragments from Gluck's *Iphigénie en Aulide*, the pianoforte concerto of Mendelssohn in G minor, a scene from Rossini's *Siege of Corinth*, and the overture to Weber's *Euryanthe*. The concerto was played by Mdle. Riemaury, pupil of M. F. Le Couppey, and received with great applause, most deservedly, I think. M. Deldevez, the well-known ballet-composer, conducted *pro tem*.

All is anxiety and preparation about the forthcoming *reprise* of *Moïse*, expected to take place about the end of the week. The parts are thus distributed:—Amenophis, M. Villaret, or M. Warot; Pharaoh, M. Faure; Moïse, M. Obin; Osiris, M. Bonnesseur; Anai, Mdle. Marie Battu; Sinaïde, Mdle. Taisy; Marie, Mdle. Godfrend. The Parisian journals appear to attach much importance to the *début* of Mdle. Battu in this opera. Judging from the young lady's antecedental achievements in London and Paris, I don't see how Rossini's music can be greatly affected by her performance. Mdle. Fioretti will make her first appearance in the ballet in the third act. The new opera by Mermet, *Roland à Roncevaux*, it is now expected will be ready for production about the end of March. The greatest hopes are founded on this work. By the way, two operas of the name of *Roland* have already been produced at the Grand Opéra, viz., that of Lulli in 1685, and that of Piccini, in 1778—both successful. It is to be wished that the third will in its reception be to match. On Saturday the first series of *Bals Masqués* was given, M. Strauss presiding in the orchestra.

The Théâtre-Italien is making little or no stir. *Cenerentola* was given last Sunday, with Madame Borghi-Mamo as Angelina. I was unable to attend, and only hear indifferent accounts of the performance. *Cenerentola* is one of Rossini's most exquisite comic operas—second to none indeed after the *Barbiere*, excepting perhaps *Comte Ory*—but it requires the finest singing and the most lively acting, which it would be hopeless to expect from the present members of the Italian opera in Paris. My first recollections of *Cenerentola* are connected with Malibran, Rubini, Tamburini, and Lablache, which cannot be easily effaced. Madame Lagrange and Signor Fraschini are giving their last representations—paving the way, as it were, for the return of Mdle. Patti and Signor Mario, who are expected forthwith. Signor Fraschini has a strong party of supporters, and Madame Lagrange many admirers; but the coming of Mdle. Patti and Signor Mario will, nevertheless, be hailed on all sides with acclamations, not that the Parisians like Lagrange and Fraschini less, but that they like Patti and Mario more. Signor Giraltoni has made his second essay as Henry Ashton in *Lucia*, and improved his position certainly, the performance being altogether better than that of the Count di Luna in the *Trovatore*.

Accounts from the Opéra-Comique state that the *Fiancée du Roi de Garbe* will not now be ready before the 4th or 5th of January. It is time indeed that something new should be introduced. The extraordinary representation given this day week (Dec. 8) for the benefit of dramatic authors and composers was a grand success, the receipts realising about 9,000 francs.

*Les Troyens* still runs a career of success at the Théâtre-Lyrique, played on alternate nights with Felicien David's *Perle du Brésil*. "One of the principal elements of the success of the *Troyens*," writes a Parisian journal, "is Madame Charton-Demeur, as the constituent (*constitutif*) element of the *Perle du Brésil* is Madame Miolan-Carvalho." Prettily distinguished, and in good set phrase! Prince Poniatowski is finishing an opera for the Théâtre-Lyrique, to be entitled *Les Aventuriers*. Please circulate this important piece of intelligence as far and wide as you can.

MADAME GUERRABELLA made her *début* in *Lucrezia Borgia*, on Nov. 5th, at the Esteban Opera House, Matanzas (Cuba) and created quite a *furor*. Her success was unequivocal both as singer and actress. Mad. Guerrabella has also played in *Ernani*, *Norma* and *Les Huguenots*. From Matanzas, Madame Guerrabella goes to the Tacon opera, at Havana.

## THE SWEET LITTLE BLUEBELL.

The bluebells by the hedgewayside,  
I gather as I go,  
Along the road at eventide,  
When the sun is getting low.  
My love alone I think to please,  
I pluck them all for her;  
And seek them e'en amongst those trees  
Of lofty springing fir.

And when I've gathered large and small  
Amongst those bluebells sweet,  
I take them to my love, yes all,  
And lay them at her feet;  
Then smiles I win my heart to cheer,  
From her I love so well;  
For to her mind the flower most dear  
Is the little sweet bluebell.

WM. BROCK.

DR. RAHLES' LECTURE.—A lecture on the opera was delivered at the new Beethoven Rooms, by Dr. Rahles, on Wednesday evening, before his pupils and friends. Dr. Rahles epitomized the history of the opera, and in conclusion remarked with reference to the *music of the future*, that we were yet to expect the coming man, and he would assuredly be a GERMAN. Some illustrations were very well sung by a Madame Czerny, ranging from the song of the "Ass" to that of the "Lion" of the evening, the lecture concluding with a couple of songs of a neat character composed by the lecturer.—(Communicated).

MADAME BORDOGNONI, who lately married the well-known tenor, Mr. Walter Bolton, has been reaping golden opinions in Italy, in company with her *caro sposo*. At Padua especially, Madame Bordognoni, who made her *début* at the old Theatre (built in 1170), as Rosina in the *Barbiere*, created a genuine impression. In the lesson scene she introduced a *bolero* with which the audience were delighted. Mr. and Madame Bolton are in negotiation for Rome during the Carnival. Offers have also been made them from Messina, Alexandria (Egypt) and other places. They will remain abroad during the whole of the winter season.

SIGNOR SIVORI.—This accomplished violinist having terminated his engagement with M. Jullien at Her Majesty's Theatre, has left London on an artistic tour in the south of France. Signor Sivori returns in April, and will remain during the season.

MISS KATE RANOE.—This promising young actress and singer has been specially engaged for the new Extravaganza to be brought out at Christmas at the Olympic Theatre.

FRANKFORT-ON-THE-MAINE.—Vieuxtemps is expected shortly, to play Beethoven's Violin Concerto at one of the Museum Concerts.

## COMPLETION OF MENDELSSOHN'S LETTERS.

On Tuesday next will be published, in post 8vo, with a Portrait on Steel from a Photograph, price 10s. 6d. cloth,

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MADAME LIND GOLDSCHMIDT.—Exeter Hall.—TUESDAY, Jan. 5, 1864.—The Committee of the FRIENDS of the CLERGY CORPORATION have the gratification to announce that Mr. and Madame Goldschmidt having offered their services, a GRAND PERFORMANCE of Handel's Oratorio, THE MESSIAH, under most distinguished patronage, will be given at Exeter Hall on TUESDAY EVENING, Jan. 5, 1864, in AID of the FUNDS of the Corporation.

Principal Vocalists—Madame LIND-GOLDSCHMIDT, Madame SAINTON-DOLBY, Mr. WILBYN COOPER and Mr. W. H. WEISS. Conductor—Mr. OTTO GOLDSCHMIDT. Seats (numbered and reserved), one guinea; reserved seats (not numbered) in the area and western gallery, half-a-guinea; back seats 7s.; orders for which will be received at Mr. Mitchell's Royal Library, 33, Old Bond Street.

## PUBLIC HALL, CROYDON.

MR. GEORGE RUSSELL begs to announce that his ANNUAL EVENING CONCERT, will take place on Monday, Dec. 21, to commence at Eight o'clock. Vocalists: Madame Parepa, Miss Ransford, and Mr. W. H. Cummings. Instrumentalists:—Pianoforte, Mr. George Russell; Violin, Herr Carl Deichmann; Violoncello, Herr Daubert. Conductor, Mr. Franklin Taylor. Tickets: 5s., 2s. 6d., and 1s.; to be obtained of Mr. Thomas Weller, 2 High Street, Croydon.

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Prospectuses at the Hall Piccadilly entrance.

A. AUSTIN, Sec.

ST. JAMES'S HALL.—NEW PHILHARMONIC SOCIETY.—Director, Professor WYLDE, Mus. Doc.—The subscribers are respectfully informed that the Concerts will commence early in next season. The Prospectus for 1864 will shortly be issued.

W. GRAEFF NICHOLLS, Hon. Sec.

MADAME PAREPA will sing Mr. GEORGE RUSSELL's popular song, "THE SWAN'S MELODY," at the composer's Concert, at Croydon, on Monday Evening.

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